

Twelve elegant and flowing pieces for the Piano by



ROBERT GOLDBECK.



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| I. | MAIDEN'S LONGING— <i>Reverie</i> , - - - - - | 50c. |
| | (<i>Der Jungfrau Sehnsucht.</i>) | |
| II. | ON THE LAKE— <i>Souvenir of Oconomowoc</i> , - - - - - | 50c. |
| | (<i>Auf dem See.</i>) | |
| III. | ASHES OF ROSES— <i>Valse Elegante</i> , - - - - - | 50c. |
| | (<i>Rosenasche.</i>) | |
| IV. | REVERIE NOCTURNE, - - - - - | 50c. |
| | (<i>Traumbilder.</i>) | |
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| | (<i>Die Soldaten.</i>) | |
| VI. | MURMURING WAVES— <i>Meditation</i> , - - - - - | 50c. |
| | (<i>Rauschende Wellen.</i>) | |
| VII. | SPANISH STUDENT CAPRICE— <i>Hand me the light Guitar</i> , - - - - - | 50c. |
| | (<i>Spanische Studenten Caprice</i>) Bring mir die liebliche Guitare. | |
| VIII. | VALSE ARABESQUE, - - - - - | 50c. |
| | (<i>Walzer Arabesque.</i>) | |
| IX. | LA VARSOVIENNE— <i>Morceau Gracieux</i> , - - - - - | 50c. |
| | (<i>Die Warsowienna.</i>) | |
| X. | TWILIGHT REVERIE, - - - - - | 50c. |
| | (<i>Dämmerungsträume.</i>) | |
| XI. | EN AVANT— <i>Galop</i> , - - - - - | 50c. |
| | (<i>Frisch Auf.</i>) | |
| XII. | FOREVER THINE— <i>Romanee</i> , - - - - - | 50c. |
| | (<i>Ewig Dein.</i>) | |

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This work contains **Three or Four Different Books** in one, each of which would cost a dollar or more if bought separately. The subjects treated of are given in a concise manner, all unnecessary speculative theorizing being carefully avoided. **Price, \$1.50.**

On the Lake

(*Souvenir of Oconomowoc.*)

AUF DEM SEE

ROBERT GOLDBECK.

Commodo M. M. ♩.—84. (*Erinnerung an Oconomowoc.*)

The image displays four systems of musical notation for a piano piece, likely a technical exercise or a section from a larger work. The notation is written for piano (mf, p) and features complex arpeggiated patterns in both the treble and bass staves. The piece is in 12/8 time, indicated by the '12' over the treble clef in the first system. The notation includes various musical symbols such as notes, rests, beams, and slurs. Pedal markings are prominent, with 'Ped' and '* Ped' indicating specific pedaling techniques. The systems are arranged vertically, showing a progression of the piece. The first system starts with a treble clef and a key signature of one sharp (F#). The second system continues with the same key signature. The third system introduces a key signature change to one flat (Bb) in the bass staff. The fourth system continues in Bb. The notation is dense and intricate, requiring precise fingerings and pedaling.

p

leggiere.

f

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

[illegible]

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Armonioso.

Ped

pp

pp